

WARLOCK SONGS



BOOSEY & HAWKES

Winthrop Rogers Edition

SONGS

BY

PETER WARLOCK

Boosey & Hawkes, Ltd.

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Philip Heseltine (1894-1930)

PHILIP HESELTINE is best known to-day as a composer of songs written under the name of Peter Warlock.

Educated at Eton, he had no specialised academic training in music but enjoyed the friendship of Frederick Delius and Bernard van Dieren. He edited several series of old English songs, arranged for the pianoforte many of Delius' orchestral works, founded and edited a musical paper and published informative articles and books.

His settings of early English poems delightfully convey not only the meaning and rhythm of the words, but something of the atmosphere and charm of the period.

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M
1620
H584s

W. Rogers

Whenas the rye reach to the chin

GEORGE PEELE

PETER WARLOCK

Quasi presto (♩ = 108 - 112)

Voice

When - as the rye reach to the chin, And

Piano

chop cher-ry, chop cher-ry ripe with-in, Straw-ber-ries swim-ming

in the cream And school-boys play-ing in the stream-Then

O, then O, then O, my true love

ten.

said, Till that time come a gain She

f *mf*

could not live a maid. Then O, then

ppp subito

O, _____ then O, my true_ love said, Till

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'O,' followed by 'then O, my true_ love said, Till'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include a forte (*f*) marking in the piano part.

that _____ time come a_gain She could not live_ a

mp *staccatissimo ma marcato* *f*

The second system continues the vocal line with 'that _____ time come a_gain She could not live_ a'. The piano accompaniment features a mezzo-piano (*mp*) dynamic and a section marked 'staccatissimo ma marcato' leading to a forte (*f*) dynamic.

non rit.
maid.

sfz *p*

The third system shows the vocal line with 'maid.' and a piano accompaniment. The piano part includes a sforzando (*sfz*) dynamic and a piano (*p*) dynamic. The tempo marking 'non rit.' is present above the vocal line.

There is a lady sweet and kind

The Poem from Thomas Ford's
"Musicke of Sundrie Kindes" (1607)

PETER WARLOCK

Quasi Allegretto

Voice

There is a la - dy sweet and kind,

Piano

mp

Was nev - er face so pleased my mind,

I did but see her pass - ing by, And yet I love her

rit.

till I die. Her ges-ture, mo-tion and her smiles,

p rit. molto *mp a tempo*

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics "till I die." The piano accompaniment starts with a half note chord in the left hand and a quarter note in the right hand. The tempo and dynamics change from "p rit. molto" to "mp a tempo" after the first measure.

Her wit, her voice my heart be-guiles,

The second system continues the vocal line with the lyrics "Her wit, her voice my heart be-guiles,". The piano accompaniment consists of chords in the left hand and moving lines in the right hand.

Be-guiles my heart, I know not why,

rit.

The third system features the lyrics "Be-guiles my heart, I know not why,". The piano accompaniment includes a triplet of eighth notes in the right hand. The tempo is marked "rit." (ritardando).

And yet I love her till I die.

p rit. molto

The fourth system concludes with the lyrics "And yet I love her till I die." The piano accompaniment features a triplet of eighth notes in the right hand and a half note chord in the left hand. The tempo and dynamics are marked "p rit. molto".

Cu - pid is wing - èd, and doth range,

mp a tempo

Her country so my love doth change: But change she earth or

f pochiss. affrettando

change she sky. Yet will I love her

ritenuto

till I die.

p rit. molto *pp*

The Countryman

JOHN CHALKHILL
(17th Century)

PETER WARLOCK

At a brisk walking pace

VOICE

PIANO

cantando

mp staccatissimo sempre

Oh, the sweet con-tent - ment The coun - try-man doth find.

High tro-lol-lie lol-lie loe, High tro-lol-lie lie! — That

qui - et con - tem - pla - tion Pos - ses - seth all my mind: Then care a - way And

cantando

p

staccatissimo

wend a - long with me. For courts are full of flat - ter - y, As

hath too oft been tried; High tro - lol - lie lol - lie loe, High tro - lol - lie

lie! — The ci - ty full of wan - ton - ness, And both are full of pride. Then

care a-way, and wend a-long with me. But oh, the hon - est

p

coun - try-man Speaks tru - ly from his heart, High tro-lol-lie lol-lie loe,

High tro-lol-lie lie! — His pride is in his til-lage, His hors - es and his

cart: Then care a-way and wend a-long with me. The

mp

plough - man, though he la - bour hard, Yet on his ho - li - day,

mf cresc.

High tro-lol - lie lol - lie loe, High tro-lol - lie lie! — No

em - per-or so mer - ri - ly Does pass his time a - way; Then

ff

care a - way and wend a - long with me.

Take, O take those lips away

SHAKESPEARE

PETER WARLOCK

Lento, con tristezza

Voice

Take, O

Piano

mf

take — those lips — a — way That so

mp

sweet - ly were - for - sworn, And those

eyes, the break of day - Lights that do - mis - lead - the

Più lento

morn. But my kis - ses bring a - gain,

rit. molto, *p*

bring a - gain, Seals of love, but seal'd _____ in

, pp sotto voce

vain, seal'd in vain! _____

dim. *p* *mf* *ritenuto*

dim. *p* *pp* *ppp*

Ped. al fine

The Jolly Shepherd

Poem from
"Wit and Drollery" (1661)

PETER WARLOCK

Allegretto con moto

VOICE

PIANO

all ex-treme wind-a, His flock sometimes be-fore him, and some-times be -

- hind - a. He hath the green mead-ows to walk at his will - a, With a

mf *mp*

pair of fine bag-pipes up - on the green hill - a; Trang-dil - la, trang-

p *tenore* *poco marcato*

- dil - la, trang down a down dil - la, With a pair of fine bag-pipes up -

- on the green hill - a.

His sheep round a - bout him do feed on the dale - a, His

bag full of cake bread, his bot - tle of ale - a, A can - tle of

cheese that is good and old - a, Be - cause that he walk - eth all

day in the cold - a; With his cloak and his sheep-hook thus march - eth he

still - a, With a pair of fine bag - pipes up - on the green

hill - a; Trang dil - la, trang - dil - la, trang down a down dil - la, With a

pair of fine bag - pipes up - on the green hill - a.

If cold doth op -

dim. *p* *mp*

press him to cab-in goeth he - a, If heat doth mo - lest him, then

un-der green tree-a; If his sheep chance to range - o - ver the

mf

plain-a, His lit - tle dog Light-foot doth fetch them a - gain-a, For

mp

there he at - ten-deth his mas - ter's own will - a, With a pair of fine

bag-pipes up - on the green hill - a; Trang - dil - la, trang - dil - la, trang
Cantabile e legato

down a down dil - la, With a pair of fine bag-pipes up - on the green

hill - a. If *Con brio*

* *basso*

Phil - li - da chance come trip - ping a - side - a, A most friendly

(crisp and lightly)

poco marcato

wel - come he doth her be - tide - a, - He straightways pre - sents her a

poor shep - herd's fees - a, His bottle of good ale, — his

cake and his cheese - a. He pip - eth, she danc - eth all

p

tenore marcato

at their own will - a, With a pair of fine bag-pipes up -

on the green hill - a, Trang - dil - la, trang - dil - la, trang down a down

f marcato

dil - la, With a pair of fine bag-pipes up - on the green

hill - a.

The bayly berith the bell away

Anonymous

PETER WARLOCK

Lento quasi Andantino (♩. = 50)

Voice

The mai - dens came when I was in my mo - ther's

Piano

mp

bow'r.

I had all that I would.

The bay - ly

*pochiss rit.**a tempo*

be - rith the bell a - way, The li - ly, the rose, the rose I lay.

The sil - ver is white, Red — is the gold

The robes they lay — in fold. — The

pochiss ritenuto

bay - ly be - rith the bell a - way, The li - ly, the rose, the

ritenuto *a tempo*

rose — I lay. — And through the glass win - dow

pp *ritenuto molto* . .

shines the sun. How should I

a tempo *rit.* *pp*

love and I so young? The

a tempo (ma più lento che tempo I.) *ritenuto* ,

bay - ly be - rith the bell - a - way - The li - ly the

li - ly the rose I lay.

TWO SHORT SONGS

I

I held Love's head

HERRICK

PETER WARLOCK

Andante affettuoso.

VOICE. *mp*

I held Love's head while

PIANO. *con Ped.*

it did ache; But so it chanced to be; The

cru-el pain did his for-sake, And forth-with came to

me. Ay me! how shall my grief be stilled? Or

mf

rit

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'me.' followed by a quarter rest, then a quarter note 'Ay', a quarter note 'me!', a quarter note 'how', a quarter note 'shall', a quarter note 'my', a quarter note 'grief', a quarter note 'be', a quarter note 'stilled?', and a quarter note 'Or'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A *mf* dynamic marking is present. A *rit* marking is placed below the piano part. A triplet of eighth notes is marked with a '3' above it.

where else shall we find One..... like to me, who

mp

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note 'where', a quarter note 'else', a quarter note 'shall', a quarter note 'we', a quarter note 'find', a quarter note 'One.....', a quarter note 'like', a quarter note 'to', a quarter note 'me,', and a quarter note 'who'. The piano accompaniment continues with a similar texture. A *mp* dynamic marking is present. A triplet of eighth notes is marked with a '3' above it.

must be killed For be-ing too - - too-kind?

mp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a quarter note 'must', a quarter note 'be', a quarter note 'killed', a quarter note 'For', a quarter note 'be-ing', a quarter note 'too - -', and a quarter note 'too-kind?'. The piano accompaniment continues. A *mp* dynamic marking is present.

rit molto. *p*

Detailed description: This system contains the seventh and eighth lines of music, which are piano accompaniment only. The piano part concludes with a *rit molto.* marking and a *p* dynamic marking. A fermata is placed over the final chord.

II

Thou gav'st me leave to kiss

HERRICK

PETER WARLOCK

Allegretto scherzando.

(lightly.)

VOICE.

Thou

PIANO.

mf

ed.

*

gav'st me leave to kiss;..... Thou gav'st me leave to

woo;..... Thou mad'st me think by this, And that, thou

mp

lov'dst me too. But I shall ne'er for-

mf

- get, How for to make thee mer-ry:..... Thou

ten.
mf

mad'st me chop, but yet,..... An - other snapt the

mf *f*

cherry.

l.h.

Walking the woods

Poem from
"A Gorgeous Gallery of Gallant Inventions" (1578)

PETER WARLOCK

Allegretto (poco rubato, colla voce)

VOICE

I would I were Actæon whom

PIANO

Dia - na did dis-guise, To walk the woods un-known where-as my la - dy lies: A

hart of pleas-ant hue I wish that I were so, So that my la - dy knew a -

- lone me and no mo.

pochiss. rit.

a tempo

To fol - low thick and plain, by hill and dale a - low, To

drink the wa - ter fain, and feed me with the sloe; I would not fear the frost, to

lie up - on the ground, De - light should quite the cost, what pain so that I found.

pochiss. rit.

a tempo

The shal-ing nuts and mast that

fall-eth from the tree Should serve for my re-past, might I my la-dy see; Some-

-time that I might say when I saw her a-lone, "Be-hold thy slave, a-lone, that

poco allargando

walks these woods un-known!"

ritenuto *a tempo*

The First Mercy

BRUCE BLUNT

PETER WARLOCK

Allegretto con moto

VOICE

Ox and ass at Beth - le - hem

PIANO

mp *legato*

On a night, ye know of them. We were on - ly crea - tures small,

Hid by sha - dows on..... the wall.

We were swal - low, moth and mouse; The Child was born

p

in our house, And the bright eyes of us three

Peeped at His na - ti - vi - ty.

Hands of peace up - on that place Hushed our be - ings for... a space -

pp

Qui - et feet and fold - ed wing, Nor a sound of

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note 'Q', followed by eighth notes 'ui', 'et', and 'feet', then a quarter note 'and', followed by eighth notes 'fold', 'ed', and 'wing', then a quarter note 'Nor', followed by eighth notes 'a', 'sound', and 'of'. The piano accompaniment features a series of chords, with the right hand playing chords in the upper register and the left hand playing chords in the lower register.

a - ny-thing. With a mov - ing

p sempre legato

The second system continues the musical score. The vocal line has a quarter note 'a', eighth notes 'ny-thing.', a quarter rest, a quarter rest, a quarter rest, a quarter note 'With', eighth notes 'a', 'mov - ing'. The piano accompaniment features a series of chords, with the right hand playing chords in the upper register and the left hand playing chords in the lower register. The instruction *p sempre legato* is written in the piano part.

star we crept Clo - ser when the Ba - by slept;

The third system continues the musical score. The vocal line has a quarter note 'star', eighth notes 'we', 'crept', a quarter note 'Clo - ser', eighth notes 'when', 'the', a quarter note 'Ba - by', eighth notes 'slept;'. The piano accompaniment features a series of chords, with the right hand playing chords in the upper register and the left hand playing chords in the lower register.

Men who guard - ed where He lay Moved to fright - en

The fourth system continues the musical score. The vocal line has a quarter note 'Men', eighth notes 'who', 'guard - ed', a quarter note 'where', eighth notes 'He', 'lay', a quarter note 'Moved', eighth notes 'to', 'fright - en'. The piano accompaniment features a series of chords, with the right hand playing chords in the upper register and the left hand playing chords in the lower register.

us a - way. But the Babe, a -

mf

Lead *

- wa - kened, laid Love on things that were.... a - fraid;

With so sweet a ges - ture He Called us to His com - pan - y.

mp *mf*

p *mp*

Lead * *Lead* * *Lead* * *Lead* *

As ever I saw

Anonymous

PETER WARLOCK

Allegro ($\text{♩} = 92$)

Voice

Piano *mf*

She is gen - tle and al - so wise; Of all o - ther she

bear - eth the prize, That ev - er I saw. To

hear her sing, to see her dance! She will the best her -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "hear her sing, to see her dance! She will the best her -".

- self ad - vance, That ev - er I saw. To

p legato

The second system continues the vocal line and piano accompaniment. The lyrics are: "- self ad - vance, That ev - er I saw. To". The piano part includes the instruction "*p legato*".

see her fin - gers that be so small! In my con - ceit she

The third system continues the vocal line and piano accompaniment. The lyrics are: "see her fin - gers that be so small! In my con - ceit she".

pass - eth all that ev - er I saw.

mf

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "pass - eth all that ev - er I saw.". The piano part includes the instruction "*mf*".

Na_ture in her hath won - der - ly wrought Christ nev - er such an -

- oth - er bought, That ev - er I saw.

I have seen ma - ny that have beau - ty Yet is there none -

like to my la - dy that ev er I saw.

f con vigore

There - fore I dare this bold - ly say

f con vigore

I shall have the best - and fair - est may That

cresc.

poco rit. *a tempo*

ev - er I saw, that ev - er I saw.

ff

My gostly fader

An early 15th Century Rondel
attributed to Charles d'Orléans

PETER WARLOCK

Moderato - rubato (declaim confidentially)

Voice

My gost - ly fa - der, I me con - fesse - First to God, and

Piano

mf

then — to you — That at a win - dow. (wot ye how?) I

p *mf*

stale a cosse of grete — swete - ness. Which don was out a .

colla voce

- vis - e - ness; but hit is doon, not un - doon

ten.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "- vis - e - ness; but hit is doon, not un - doon". The piano accompaniment is in grand staff (treble and bass clefs) with a 7/8 time signature. A tenor fermata is placed over the piano accompaniment in the second measure.

now My gost - ly fa - der, I me con - fesse.

pp

The second system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "now My gost - ly fa - der, I me con - fesse.". The piano accompaniment is in grand staff with a 3/4 time signature. A piano (*pp*) dynamic marking is present. A triplet of eighth notes is marked with a '3' above it in the vocal line.

First to God and then _____ to you.

ten.

ppp

The third system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "First to God and then _____ to you.". The piano accompaniment is in grand staff with a 4/4 time signature. A tenor fermata is placed over the piano accompaniment in the first measure. A pianissimo (*ppp*) dynamic marking is present.

But I re - store it shall dout - less a -

mf

The fourth system of music features a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are "But I re - store it shall dout - less a -". The piano accompaniment is in grand staff with a 4/4 time signature. A mezzo-forte (*mf*) dynamic marking is present. A triplet of eighth notes is marked with a '3' above it in the vocal line.

poco rit. *a tempo*

gein, if so be that I mow. And that to God I

ritenuto

make a vow, and elles I ax-è for yef-ness

a tempo

My gost-ly fa-der, I me con-fesse.

First to God and then _____ to you.

ppp

Sweet Content

THOMAS DEKKER

PETER WARLOCK

Quasi presto

Voice

Art thou poor, yet hast thou gold-en

Piano

mf *mf* *mp*

slum-bers? O sweet con - tent! Art thou rich, yet

is thy mind per - plex - ed? O pun - ish - ment!

Dost thou laugh to see how fools are vex - ed to

add To gold - - en num - bers gold - en num - bers?

O sweet con - tent, O sweet, O sweet con - tent!

dolce.

mf *mp*

Work a - pace, a - pace, a - pace, Hon - est la - bour

mf

non rit.

bears a love-ly face, Then hey non-ny non-ny, hey non-ny non-ny!

Canst drink the

f *p* *mf*

senza Ped.

waters of the crisp-ed spring? O sweet con-tent!

Swimst thou in wealth, yet sinkst in thine own

tears? O pun - ish - ment!

Then he that pa - tient - ly wants bur - den

bears no bur - den bears, but is a

King, a King!

poco rit *a tempo* *poco rit.*

O sweet con - tent, O sweet, O sweet con - tent!

a tempo dolce. *pochiss rit.*

mf *p*

Work a - pace, a - pace, a - pace, Hon - est la - bour

a tempo

mf *f*

bears a love - ly face, Then Hey non - ny non - ny,

non rit.

cresc. *ff.*

Hey non - ny non - ny!

non rit. *non rit.*

p

senza Ped.

Lullaby

THOMAS DEKKER

PETER WARLOCK

Allegretto (♩ = 152)

Voice

Piano

mp

Gold - - en slum_bers kiss your

eyes, Smiles - a - wake you when you

mf *mp*

(con moto sempre)

rise. Sleep, pret.ty wan_tons, do not cry. - - - And I will

p *ten. senza Ped.*

sing a lul - la - by ——— Rock them rock a lul - la, lul - la -

- by.

Care — is hea - vy, there - fore sleep you.

mp *mf*

You — are care, and care must keep you.

mp

Sleep, pret - ty wan - tons, do not cry, And I will

pp

sing a lul - la - by — rock them, Rock a lul - la lul - la -

pochiss ritenuto a tempo

by.

(non rit.)

diminuendo sempre, ma non rit.

ppp

Artistic Songs

ARNE/ROWLEY, Alec

Polly Willis, G (D-G)

BENJAMIN, Arthur

Winds work, B \flat and C (D \sharp -F)

BISHOP/ROWLEY, Alec

Deep in my heart, E \flat (E \flat -G)

BLISS, Arthur

Being young and green, E \flat (E \flat -A \flat)

BRIDGE, Frank

Go not, happy day, G and A (B \flat -E)

Love went a-riding, E, G \flat and G (E-F)

CLARKE, Rebecca

Shy one, F (C-A)

COLERIDGE-TAYLOR, Samuel

The gift rose, B \flat and D (A-D)

She rested by the broken brook,
E \flat and G (B \flat -E \flat)

COPLAND, Aaron

Dear March, come in, F \sharp (A-F \sharp)

DELIUS, Frederick

So white, so soft, so sweet is she,
A (G \sharp -D \sharp)

Spring the sweet Spring, C (D-A)

DEL RIEGO, Teresa

Mignonette, here is April, B \flat and D (B \flat -F)

FINZI, Gerald

Rollicum-Rorum, D (A-E)

To Lizbie Browne, E \flat (B \flat -E \flat)

GIBBS, C. Armstrong

Five eyes, G and B \flat minor (D-D)

Nod, D (D-F)

The oxen, A \flat (D \flat -F)

Silver, E and F \sharp minor (B-E)

GOVER, Gerald

When music sounds, D (F \sharp -G)

GURNEY, Ivor

Sleep, G and B \flat minor (B \flat -F)

HAGEMAN, Richard

Christ went up into the hills,
E \flat and E minor (E \flat -A \flat)

Do not go, my love, D and F \sharp (B-E \flat)

HAMILTON, Janet

By Wenlock Town, F and A \flat (C-E)

HARRISON, Julius

King Charles, C minor (E \flat -G)

Marching along, D and F minor (C \sharp -F)

Sea winds, F (B-D)

HUNTER, Winifred

Invocation, C (C-G)

IRELAND, John

The Holy Boy, E \flat and F (C-F)

If there were dreams to sell,
D \flat , E \flat and F (B \flat -E \flat)

Spring sorrow, F and A \flat (C-D)

POSTON, Elizabeth

Sweet Suffolk owl, F and A \flat (C-F)

QUILTER, Roger

Barbara Allen, D (D-D)

Dream valley, D, F and G \flat (A-D)

Drink to me only, E \flat : F and G (E \flat -E \flat)

The fuchsia tree, A, B and C \sharp minor (A-E)

ROBINSON, Avery

Water boy, G (B-E)

ROREM, Ned

Echo's song, G \flat (E \flat -F)

ROWLEY, Alec

Derbyshire song, D (D-D)

Johnny shall have a new bonnet,
E \flat (E \flat -G)

TRIMBLE, Joan

Green rain, D \flat (C \sharp -F)

WARLOCK, Peter

As ever I saw, D \flat and E \flat (D \flat -G \flat)

The countryman, A \flat (E \flat -A \flat)

The first mercy, F (F-F)

WOLFE, Jacques

Shortnin' bread, D and F (D-D)

The compass of the lowest key only is given

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